

CENTER OF VISION #8

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AB

INTERVIEW WITH KAYVON ON HIS PERFORMANCE AKA The Marathon “Hoax Bombing”

By TOM HILSEE talking with KAYVON EDSON

Two years ago bombs went off at the Boston Marathon, exactly one year later MassArt Student, Kayvon Edson, was arrested after he walked down Boylston Street during pre-marathon preparations covered in blue and yellow sharpie, wearing a veil, after having taken his shoes off, shouting “Boston Strong!” and wearing a backpack. The police asked him to take off the backpack, which had in it a rice cooker (the real bombs were done via pressure cookers) filled with “confetti”. He was arrested and charged with possession of a hoax device, making a false bomb threat and disturbing the peace, among other charges. He spent 20 days in jail, 10 months with a GPS bracelet, was suspended for one and half semesters at MassArt and became an international news story for the week of the incident. Speculation about his motives, from insanity, to fame, to being a terrible artist, I decided to catch up with Kayvon now that he is back at MassArt and ask him myself.

When did you first get the idea, or even traces of the idea?

I first got the idea a few hours before I did it.

Were you expecting to go through that whole process — arrested, trail, jail, etc.

No. I didn't even expect to do what I was doing as I was doing it. As I was doing the performance it sort of switch from one thing to another as it organically evolved. It sort of escalated. My judgment was off from depression and just general lack of caring about the consequences, at the time.

You were coming up with things on the fly?

Yeah, I threw a bunch of things in the backpack — performance tropes, for which to unveil, as the performance was happening, not as a threat at all. But because the

performance was interrupted by the police [they were never unveiled]. They told me to take off the backpack, and that's how it was framed.

What were you planning to do if the police didn't stop you?

That's probably not something I should talk about. I was actually headed to the Boston Strong question mark — an art exhibit for all the terrorism that happens outside of the context of Boston. That doesn't get talked about. I was going to do the performance there, but it sort of unveiled as it was happening. I took off my shoes near the original memorial where people would leave their running shoes in memory of those who had passed or were injured. But because the news cameras were there it looked like I was just doing it for attention. I didn't know what was there when I was approaching it. I didn't know that all those tents were news camera after news camera.

So what was the main motivator, or interest, or even the whole point of the performance?

It was more to expose the inherent weakness during morning. When we talk about ‘Boston Strong’ it's kind of ironic because we're not really at a place of strength during a period of morning. So it was sort of to expose the inherent sorrow during morning, while we're all talking about being strong. It's kind of ironic to me. Strength is being shoved down on our throats — on our buses and on our trains, when we're all trying to get over this event. That was the main motivator. I



Image Courtesy: Anthe At Akasha via CBS News Boston

just think it's [‘Boston Strong’] a really annoying capitalistic saying that we all partake in — most [of us]. It's just convenient — overly convenient.

What would you say is your largest opinion about either the actual bombing or the post-bombing reaction in Boston?

It was largely about Dzhokhar Tsarnaev and how he was framed as a monster when he was coerced to do it by his mentally ill brother. He had intentions, and obviously they were not great intentions, but he was coerced. No one is a monster; he's just this confused 19-year-old kid. Anyone is really impressionable at that age. And now we're framing him like a monster and we were celebrating on the streets when his brother was died. And I think that's pretty fucked up.

Do you think the performance reflected all your ideas?

Not effectively. A lot of them were personal feelings about death and morning; my father was dying at the time. Because he was dying I feel I had a stronger opinion about it than someone off the street who could just wear a ‘Boston Strong’ t-shirt, and kind of commercialize their opinion about some general event.

See “HOAX BOMBING” on page 7

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THE MONEY PRACTICE #3

Credit – Powerful Tool or Weapon of Self-Destruction?

Helping you make empowered financial decisions

By TIBBS

TXT from my dear friend V: "More Good news ! I joined a second credit union w/ intention of getting second secured credit card-to improve credit score etc. I was approved for a credit card-have to wait till tomrw to confirm whether it's a secured card or a 'real' one ! Yay ! One more obstacle cleared in the long process!!" What's this got to do with you? My friend V is 51 years old, and has been trying to repair her credit for years. At some point when she was short of cash, and used a credit card. She knew she'd have to pay it back next month, and that's when things went downhill. Years after finally paying off the full debt, she hasn't been able to get a credit card, or any other kind of credit.

Credit is "renting" money, and it is an amazing tool. With credit ordinary people can attend college, buy homes that cost hundreds of thousands of dollars, and new cars that cost tens of thousands. Starting a business? Someone may lend you money to survive as you do the work to get revenue flowing in. And the simple credit card! A miracle of efficiency – you can carry all the resources to buy groceries, and shoes and pay your bills without breaking the line of your skinny jeans. It's not news to you that being in debt can cause big trouble. But it takes some knowledge and planning skills to use credit and not get into trouble. So let's look at the ways to manage credit so you'll

always have this tool in your toolbox.

1. **INCOME** – With the exception of student loans for your first undergraduate experience **NO ONE WILL LEND YOU MONEY** if you don't have enough income. My friend V paid off the outstanding credit card balances she owed years ago, but she still has a low income with not much leftover each month. No bank would issue her a credit card because their analysis indicated she wouldn't necessarily have enough money each month to pay it. You also need to be able to prove you've got the income. If you're accepting payment under the table, not filing tax returns, don't have an employer with a phone number, the bank can't see that you have any income.

2. **CREDIT SCORE** – Big Brother is watching you, and knows if you've paid your bills on time. Learn about what counts in your credit score, and find out what your credit score is. A credit score (or FICO score) will weigh different information to : payment history (on time v. late)-35%, amounts currently owed(debt level)-30%, length of credit history(how long have you had and made payments on credit)-15%, new inquiries-10%, mix of different types of credit-10%. Use the website AnnualCreditReport.com for one free view of your credit score every four months. (And be careful for imposter websites that will charge you for viewing your credit score).

3. **PAY ON TIME** – Yes – this was mentioned in #2, but it's important enough to get individual attention. When your student loans and the electric bill are due

– pay them on time! If you have a credit card – always make the payment on time, even if it's less than the balance due. If you **CAN'T** make the payment, get on the phone. Call or contact the creditor and let them know you have a situation. They would rather work with you from the beginning, than when you are already 6 months behind. Student loan programs can sometimes change your payback schedule or give you a grace period. When the day comes that you don't have resources to pay a bill you will feel like pretending you never got the bill and crawling under the blankets. Don't give in – face it now and try to contact someone immediately. Total pain will be much less if you deal with it before it snowballs into a horrible mess.

4. **PLAN AHEAD** – Credit cards will let you borrow money you can't easily pay back. They will make money on the interest that accrues each month you have an outstanding balance. Your goal is pay the full balance every month. If you are contemplating an unusual purchase, **DO YOU KNOW YOU WILL BE ABLE TO PAY FOR IT NEXT MONTH?** If you don't know exactly where the money is coming from you can't afford the choice you are about to make.

Manage your credit well, and you will have resources available for the rest of your life when you have big plans or financial emergencies. And today's txt from V: "Oh baby oh baby-OH BABY!!! It's an unsecured credit card!!! How huge is this? I don't have to expend more energy on this. It's a psychic release!"

Do you need financial advice? Submit your questions to: snews@massart.edu

STUDENTS BUILD COMMUNITY OVER SPRING BREAK

By JENNIFER SMITH

Were you bored at home this past spring break, sitting on the couch wishing you were somewhere warmer with friends? Never fall into the "I need a week to relax" *is bored out of your mind for an entire 10 days* mindset again! Alternative Spring Break (ASB) is a great group to be involved with at MassArt because it means you get to spend your spring break experiencing a unique adventure. ASB works with Habitat for Humanity to spend spring break helping to construct a home in various locations across the United States. In the past years ASB has traveled to Miami, Texas, and most recently Colorado in 2015. It is amazing to be able to see parts of these states while doing rewarding hard work everyday. When I joined ASB I was weary of how I could really be helpful seeing as I had no experience at all using power tools or constructing a house. My nerves were short

lived as the Habitat for Humanity contractors only asked me to do what I felt comfortable with. If you are adventurous and open minded you can end up learning new techniques and acquiring new hands on skills. It is satisfying to know you can climb a ladder and drill in siding or hang an entire kitchen cabinet set, all while helping a family have a lovely place to live. After the workday is finished there is plenty of time each day to do fun activities as a group and experience the surrounding environment. While in Texas ASB was able to spend a few hours at the Alamo in San Antonio before our flight and this year in Colorado we spent a day climbing Deer Mountain, a part of the Rocky Mountains. Andrea Theon explains her experience with ASB as follows: "I signed up for ASB so I could meet new people freshman year and to spend spring break doing something worthwhile. I ended up leading it so you could say it definitely was a positive experience

for me. What I didn't realize was that after spending a week with the same group of people you really do build friendships on the worksite and hanging out afterwards. We are all there to have a good time and working on a house only enhances that. Being able to see the progress you make in a week on a house and meeting the future homeowners really gives you a sense of purpose and accomplishment." The friendships, material handiwork, and out of state environments that Alternative Spring Break creates is a unique, inspiring journey that exposes MassArt students to new experiences. You will develop memories and stories that will validate the thought of college being the best time of your life. As a student or a faculty member (chaperones!) at MassArt you can join ASB and make the decision to get involved in your community as well as communities across the country while spending spring break traveling with friends.

STUDENT PROFILE:

Ashley Bussell



Drawing by Bree Dillon.

By TOM HILSEE talking with ASHLEY BUSSELL

Hi Ashley, I already know that you have a connection to a bunch of different places, growing up in California, then Acton, living in New York and London as well, but which place do you feel you connect with the most?

I always thought that I considered California [moved away age 12] to be my

home, but now that I'm moving from Boston back to California I feel like I'm moving to a new place that I've never been before. New York and London both were home to me at one point, but looking back I realize that I never actually felt a deep sense of home [while there].

Are you excited about graduation? What comes next?

I'm more than excited about moving to California and I feel it's the best step for me after graduation — and I never thought that I would be sad about leaving school or leaving Boston, but as it turns out I am starting to feel a little sad about it. I think that if nothing else, California will inspire me to move at a different pace and explore new ideas.

I think most of the undergraduate architecture students see you as the de-facto leader of the department, when did you realize that a leader position was something you can do? What do you think is the most important aspect to mentoring people or being a mentor?

Being a leader wasn't something that I intended to do, rather it was something I thought I could do. I always want people to have good experiences and — when I was younger, as a sophomore or junior, I saw a lot of things I wanted to be changed or wanted to improve but didn't have the ability to do so. Now that I'm a

senior I feel like I do have the ability to make those changes, and so I've decided to take the initiative to do that. I think the most important part about being a leader is being able to take the initiative — somebody has to take the first move in every situation, and in order to be the leader you have to be willing to do that.

What's the most interesting job or project that you've worked out outside of school?

I used to work at my mom's cooking school that she had for awhile. Basically after school I would walk from the junior high to the elementary school to pick up a bunch of kids that were going to this school that my mom had. I would walk them over to this class, and the kids were probably five and six years old, so they weren't actually cooking anything, but it was nice to help them do everything and have them be so proud of themselves at the end of it. And I don't want to sound stupid, but it was a very gratifying experience.

What has been your most memorable moment at MassArt?

I always thought that fire drills were a pretty interesting moment. So many people are coming down the stairwell at once. It's funny running all the way down from the 10th floor of tower, not really knowing if the school is on fire or not.

MEET THE HUMAN BEHIND: HUMANS OF MASSART

By DAVID GORELIK talking with ROSA JIYOON HYUN

On the Monday evening of March 30th, I got the opportunity to sit down with Rosa Jiyoong Hyun, a senior in graphic design and the current president of the Student Government Association, to talk about her work on Humans of MassArt. Inspired by Humans of New York, The Humans of MassArt Facebook page is an online community that shares short, personal interviews of various MassArt students and faculty. The page was launched in early February, and since then has gained over 600 likes and an active community of followers. You can see these stories at facebook.com/humansofmassart. Now hear about Rosa's own experience as the creator of this page.

What motivated you to start this kind of work?

So, I'm a senior in graphic design, and this is actually a part of my degree project. I recently submitted a proposal to [the President's

challenge], and it got approved and I was able to get the funding that I requested for. So Humans of MassArt started because it's just my way of understanding the importance of physical interaction, like me talking with you has, I think, much more



Photo by David Gorelik.

meaning than just talking online. But at the same time, technology still needs to exist because that's the main part where we talk to each other then figure out a time to meet. So I'm just kind of reconnecting all of that together through this app. And it's inspired by Humans of New York, and I've been following [Brandon Stanton], and he's just so inspiring, and he just started it from a very soft spot, deep inside, just wanting to get

to know more people. And I know a lot of universities do 'Humans of whatever-the-college-name-is', and it's been going really well. I've been learning a lot, and it's a lot because I've been posting one per day, and it's been over a month since I started it. So I'm hoping to propose humans of MassArt to admissions later, right before I graduate so it continues on after I leave.

How do you choose whom to photograph?

Good question. So I am highly focused on healthy, thriving communities and just talking to people. I'm from Korea, so I'm also from way abroad, and so I find the beauty in meeting people and talking to people, and I love being challenged — if there's something

I don't know, I love to admit that I don't know it, and I love to learn about it, because learning is fun. So yeah, I started off with people that I know from different majors, and then I started talking to a little bit of faculty, and then I would post things online like 'please recommend me any faculty that you would want me to interview'.

SEE "HUMANS OF MASSART" ON PAGE 6



"Self Portrait with Blood Filled Earring," Dana Ashley, Painting and HART, 2015, anarttest@yahoo.com



"Girl with a Jar on Her Head," Dana Ashley, Painting and HART, 2015, anarttest@yahoo.com



Chris Pawlowski, "Twisted," Graphic Design, 2018



"Non-Textile: Egg Cartons," Cassandra Gossett, Fashion Design, 2017

Hey [REDACTED]

I hope you have been enjoying school so far and making lots of new friends. I have been thinking about my actions recently and I wanted to give you a heartfelt apology for how I have been acting. I am sorry for pushing you/pressuring you to spend more time with me. I was wrong to do this. I am also sorry for asking you to come live with me - that was out of line. And I am sorry for crying [REDACTED] on the phone with you. I've probably scared you away as I do with most guys I like because I tend to be too clingy and pursue relationships too fast. When I find a good guy I always fear of losing him so I try to rush things and in the end - I end up losing him anyways.

I'm an only child as I told you before. Growing up I never felt like I was loved. My mother never wanted to have a child, but my father did. The thing about my dad is that he goes through phases of wanting things and then gets bored with them. You can probably see where I am going with this. I was basically raised by my grandparents [REDACTED]. As an only child I always felt alone and that's how music became such an important part of my life. As I got older I made friends and that was great. But as I continued to get older and got into college I started to want a boyfriend - someone I could love and someone who could love me back. A different kind of love than the love between friends or the love between family members.

I feel so bad for how I have treated you. I think back to when I was in college - I had no time to explore relationships. I too was going to school full time and working full time, just like you are. My focus and drive was to do well in my classes and work to help pay for my tuition. Sure I met guys, but it was just for fun because I didn't have time for anything serious [REDACTED].

I am so wrong to demand and expect so much from you. I wasn't really thinking to be honest - I just kind of fell head over heels for you. I actually really admire you because you remind me of myself at that [REDACTED]. You should really be proud of yourself. For someone who is 18, you are really responsible and I admire that. That's one of the things that really attracted me to you.

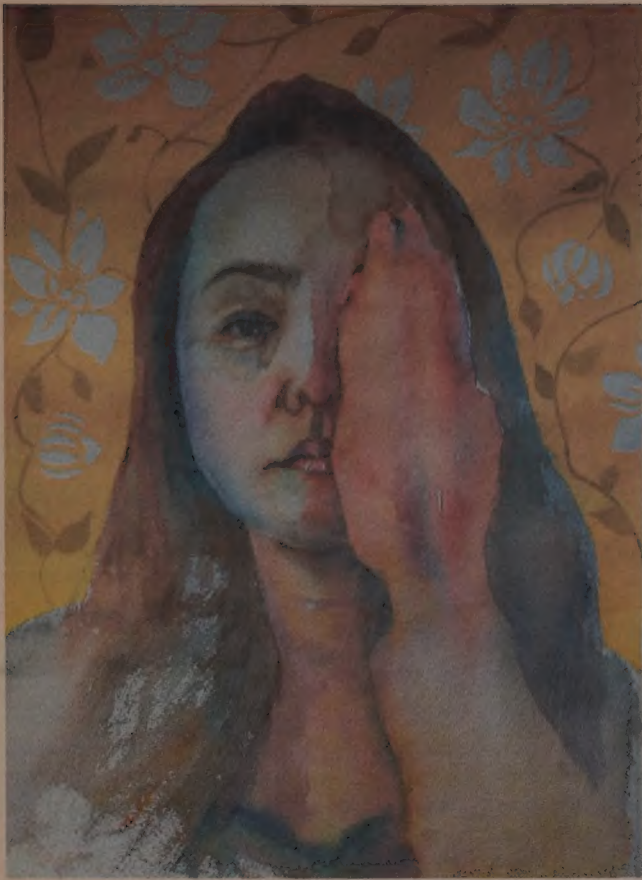
Earlier this year I ended a five year relationship. I am fine and the past is in the past, but you are one of the first guys I have been out with since that relationship ended. And to be honest you took me by surprise. As I told you when I first looked at you [REDACTED] I was just interested in you for sex. Then when I got talking to you more [REDACTED] I realized that you were so much more than just a cute, young guy. I found out that you were funny, humble, caring, smart, and fun to be around. I knew that I wanted to get to know you more and that I didn't simply want to have sex with you.

I think maybe we went too fast meeting each [REDACTED] and I admit that it is 100% my fault. I should have known better and again, I apologize. However, I don't regret one moment [REDACTED] because I had the most fun time ever [REDACTED]. This hasn't always been the case with guys I have dated. In the past [REDACTED] I had to pretend to be someone I wasn't in order to attract guys. [REDACTED] many times I would go out on dates and the guys would tell me I was not their type [REDACTED]. This hurt me so much. I slowly [REDACTED] lost who I was. I became so unhappy, but I was also unhappy being alone so it was a compromise I was willing to make.

The guy that I was in the 5 year relationship with accepted me for who I was. I didn't have to hide anything with him. This renewed my faith in myself. And I am never going to hide who I really am again even if it means being alone for the rest of my life [REDACTED].

I am a very complicated person, but deep down I mean well and only want the best for other people. I am also very emotional hence my crying [REDACTED]. I have always been a very emotional person. What I am trying to get at with all of this is that I care about you. I know we've only

"HEY [REDACTED]," Gordon Feng, Photography, 2018



"Self Portrait," Eva Lee, Paining, 2015



Chris Pawlowski, "City in the Sky," Graphic Design, 2018



"Flagg St," Bree Dillon, Architecture, 2017



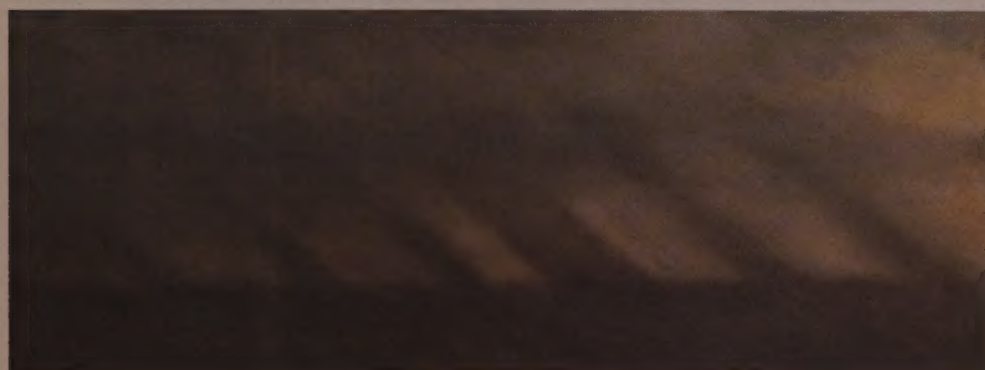
"Beard 1," Bree Dillon, Architecture, 2017



"Bayou IV," Erik Nohalty, MFA BLR Program, 2016



"Self Portrait," Eva Lee, Paining, 2015



"Boggy Bayou III," Erik Nohalty, MFA BLR Program, 2016

To submit work:
Please send your name, title of work,
class year, major, and medium to:

snews@massart.edu

STYLE OF THE -STERS

Major Style Stereotypes

By KAYVON EDSON
NaturalSelection.net

Many majors at MassArt might mimic their mindset. Just peep into mirror, people. Whether you want to or not, you might be sporting your major's main garb. You get up, grab an outfit n' go- but this circadian rhythm of dress might be affected by external factors like people's wardrobe in your studio.

Just like some suburban catholic school had a uniform, you too have a particular pattern of dress- whether regulated by pattern or by chance. I'd even say that if you broke up each major in the college and have students stand by one another, you'd see some sort of trend in trends. Each major majorly distinguishes from the next.

First, there's fashion. Fashion: from frills to fringe... all to a t but never in a T-shirt. This major is all about style. They are thought to always be on top of their game and often do it all

in heels. They are always suffering for the art of fashion and the game of style.

Painting majors are distinguishable from the wide array of colors... splattered onto their clothes- which won't ever wash out. Let's just say that's the "Jack Polluck Look." It works in the studio, just remember to change before a night on the town, unless you're going for an ultimate paint-ster look.

Architecture: more like architecture. They've got you up all night and in the studio all day so you're prob wearing comfy clothes or going biz cas cuz you know you're gonna get a big boy/girl/whatever job soon after graduation.

Studio for Interrelated Media students are the outcasts of the school. They are known to sport whatever they please if they even got dressed on that given day. But hey, nudity works as a durational performance.

I'd pigeonhole graphic designers into wearin' graphic T-shirts, as well as printmakers. The difference is that one has crap like glue and ink all over their hands.

Patches, doilies, hand sewing, oh my!

Fibers majors make textiles and find ways to show you with every fiber of their being.

Art educators to be tend to dress alerna-servative/conservative. Enough edgy to say, "I'm an artist" with enough conservative to say "Trust me teaching your children."

Industrial designers dress practical, utilitarian, and functional. Like their designs. Maybe.

The photo major's wardrobe is a crapshoot.

Animation is, for the most part, a lot of cartoon-stere making animations... lotsa animal ears, Pokemon references and Adult Swim references. They're cartoon-sters, if you will.

Sculpture is all about form meets function meets aesthetic meets, "OH SHIT! I spilt the concrete on my flannel!" While in the studio, you often see sculpture students sporting baggy sweats, cargo pants, and overalls.

Finally, there's film. Dramatic black clothes with leather jackets. What else would a film student wear to a shoot?

THEY HAVE NAMES

Powerful Installation Piece on Campus



Photo by Jennifer Smith.

By ARTISTS of COLOR UNION

"They Have Names" is about recognizing the magnitude of the individuals targeted by police brutality. This body of work is being presented to the MassArt community to spark the conversation that never was. Artists of Color Union (ACU) wants this work to provide an understanding of the heaviness black and brown bodies are feeling. We encourage our peers to do research so they can formulate their own opinions. On Monday, April 27th we will be having a discussion in front of the installation to talk about it and educate our colleagues, faculty, and staff. The installation will increase to 300+ next semester.

"Humans of MassArt" Continued

I've been trying to schedule some meeting times with some faculty and it's been really nice. This Humans of MassArt is making me come out of my comfort zone and really just talk to people that I don't usually talk to, or realize that wow, there are so many people that I could've talked to on a daily basis since long ago. I guess I just want people to know that it's OK to go up to people and talk to them, and it will give you a better college experience. My biggest goal is to reach out to more faculty and to talk with more students in general. Right now I've been centralizing a lot of my posts to seniors as well, because they're eventually going to become alumni, but I'm going back and forth and talking to Student Development, staff and yeah, it's been cool. But it's a challenge to figure out a time during the day where I can go and meet someone. A lot of the time, professors wouldn't have the time to meet with me, [haha] because their schedules won't match, but I'm sure things will work out.

How do you manage to draw such personal answers from people?

I guess for some of them, it's easier because I know a lot of my friends that I've interviewed or posted, so I was able to kind of really think into what their art practice is, or what they believe in, and their growth and development. So I was able to ask more personal questions, as opposed to some posts where it was harder because it was also my first time meeting them. And it's that challenge of how much are you willing to be honest, and how much are you willing to share? That's a struggle, but in general people are very open to what they want to share naturally. It does come after asking a bunch of smaller questions in the beginning, and then going into the deeper ones. But I did realize that we're all storytellers, and we love to talk about ourselves, but also we love to talk about how, especially at MassArt, how we make art and what stories we use or what part of us we use to make certain kinds of art and different kinds of medium. I think it's just interesting how people want to share their stories. Everyone

wants to be heard in some way, so it was an honor to be able to share some things.

Granted, there's been some things that I wasn't able to share, and I always ask beforehand if it's OK for me to share some of their stories. And I don't also post everything. I would ask a bunch of questions and pick; it's kind of like my way of curating which ones I would put on, but it's not because I don't want everyone to read the entire thing, it's a little too long, or I would just use the rest of it as part of my own research - for me being able to have this experience as well for my senior degree project.

"Everyone wants to be heard in some way, so it was an honor to be able to share some things."

What's your favorite thing about MassArt, or the MassArt community?

I always say this, but I think people, definitely, is the main focus. People and art.

To read the full interview online, please visit: massartstudentnews.com

"HOAX BOMBING" Continued

So you mean if you we were actually strong, we wouldn't need to shout it all the time?

Yeah, you wouldn't need a hashtag if you were actually strong.

Were there any things you were wishing or hoping to get out of people— certain reactions or to stir certain discussions, or to give recognition to something in particular?

It's been almost two years since the attack and we're talking about being so strong, and not to disagree with it but we're being paranoid over a bag with an empty rice cooker. I don't think that's strength I think that's paranoia. So I think my performance showed, by accident, how paranoid and over-hyped about terrorism we are.

So the police ended up playing a role in the performance that you didn't really intend, but became somewhat integral?

Yeah, the performance became something else.

Most of the reactions at the time, in the media or otherwise, seemed to view the whole thing as an insane act carried out by an insane person. You mentioned you were depressed, but what do you say to people calling you insane or crazy?

I mean I've had mental breaks in the past, its not completely out of [the realm of possibilities] but it [the act] wasn't coming from a place of mania where you're judgment is so skewed that you don't know what's going on— or psychosis where you're completely paranoid or out of touch with reality. It [came from] a place of weakness and invulnerability— not necessarily this manic state where grandiose ideas were popping into my head one after another.

It seems like you're saying that maybe what lead you to carry it through was not completely well thought out, but the thinking, or ideology behind it was solid?

I would say so. I know it doesn't look that way, because of the interruption from the police— there were a lot of props in the backpack that were never unveiled because of the interruption and because it was detonated.

So you think people are misreading your thinking on the whole issue because the performance didn't really exhibit your thinking on the subject?

Yeah. The ultimate goal was to show that we are the actual terrorists, as Americans.

What do you mean?

That we are controlling our citizens and our mass media, and mass market is brainwashing our citizens by completely conforming everyone into this one massive clump of crap.

What do you think of the people who are pissed off, or would be pissed off? Where do you think that anger or feelings of being offended comes from?

Nationalism. Homophobia. Insecurity. Stigma towards the mentally ill.

I know you said you weren't expecting the attention, but how much does recognition or notoriety or even just basic acknowledgement of you or your ideas play in, as a motive, even if it's not a main objective, in your performances in general?

Well I thought I would even go so far as to hand out business cards at the end of the performance. Which is kind of ironic because the confetti that they thought was in the rice cooker was in fact those business cards. I didn't think that any of this would happen to the extent that it did, but I knew that it would piss a lot of people off. But I thought that the message was true enough as an art piece that it was worth pissing a few people off to do it anyways. But I didn't know that it would get international coverage.

A big deal was made out of the things you liked on Facebook, about Tsarnaev being good-looking and I think even a page about his innocence?

I don't think he's actually innocent. I'm not so much of a conspiracy theorist that I think he didn't do what he did or that he was set-up, other than by his brother. But I do think he is just some impressionable kid that was coerced to do it by his brother. That happened to be good, in some other contexts.

Do you feel people in the MassArt community understand your motivations behind the performance?

I think there are a lot of people who understand the motivation behind it. I think there are a lot of people who were coerced by the media to believe that it was for fame or this bomb hoax or this silly thing that I did to piss everyone off. But I think there are a lot of people who understand the art behind it. There's at least one professor that kinda gives me weird looks. There are a few encounters that have been uncomfortable, but no one has gotten in my face and said things.

What are your feelings about the performance now, being almost a year afterwards? Was it worth it? Do you think it was beneficial or harmful?

That's a good question. I don't really know how I would approach it if I were to do it again. I'm not obviously going to do it again. I think it's a little bit of both [beneficial and harmful]. It shows the sort of hypersensitivity [that exists] in the light of nationalism. It was negative in the fact that it was an interrupted performance that was framed as a bomb hoax in a city that was mourning about a real bombing, when it could have just been framed as a performance gone awry.

But do you think, now that is has hap-

pened, it was worth having done it, for the city, or beyond, to have experienced?

The timing was wrong for the city, and it definitely made people question 'what is art' to a certain extent. So I hear at least. I wasn't a part of the conversation because I was in prison for part of it. I don't really have an answer as to whether or not it was worth it because I haven't answered that myself.

You believe the timing was wrong?

I've come to believe that because so many people have told me that. I think the timing was what the timing was, because it was exactly a year later.

Do you ever feel guilty about it?

I felt guilty about it immediately after, but the guilt has since subsided.

Do you think the guilt valid or not?

I think the guilt is more pushed on me than deserved. Because I didn't mean to put a fake bomb on the marathon— I was asked to take my backpack off, the rice cooker had nothing than a business card and a mask in it. It was a performance prop; it wasn't a bomb, or a fake bomb. Some people have made me feel guilty more so by what they've said to me, than I think how I should actually feel, which is [to feel] regret.

Is there anything else you would like to state about the performance?

I didn't intend it to be purely shock art, it was an actual... I'm so used to looking like a spectacle, and I'm so used to Boston and I'm so used to attention— even just people staring at what I'm wearing, or the general way I carry myself that I didn't really see a problem so much with what I was doing. It was partly all those things combined, plus news cameras and a rice cooker— was just not the right formula.

Do you think that's an often thing— forgetting that there's a way you see yourself and a way that everyone else sees you?

Yeah, for me it was just a street performance, to everyone else it was a bomb threat.

Do you sometimes get surprised when people perceive you as a weird figure? Do you sometimes expect people, even subconsciously, to be on the same page as you?

Yeah, like I'm really good at connecting with people inter-personally, but as far as my clothes go, people don't understand what I'm wearing half the time.

And do you sometimes forget that people don't understand?

Yeah. Sometimes I get weird looks and I forget why and I look down and I'm wearing a jumpsuit made out of denim with shoulder badges that are four and a half inches tall.

CALLING FOR ART, WRITING, AND STUDENTS

Our deadline for the next issue is:
Thursday, April 30th, 2015

Please send any work you have to:
snews@massart.edu

Images have to be
300 DPI, JPEG

and every submission needs:

Your name, title, class year, medium,
and major.

We need everyone to be willing to submit more work, currently we are working on having an online paper running simultaneously with the print version

(The website can be found at massartstudentnews.com, check it out the next time you're on your computer. Or visit our Facebook page: [facebook.com/massartstudentnews](https://www.facebook.com/massartstudentnews)). We recognize that the print version is limited with what it can show. With that being said, we want to have a constant flow of content published, to showcase the student body's work. Help us, help you, if you get published this is something that can go on your resume, and it reflects well on MassArt. The newspaper isn't commitment heavy, if you join, you are only responsible for what you put in. We need help with managing our online paper, also need help with layout, reporting,

taking photos, and gathering submissions. If you're interested in video interviews; music, food, or film reviews please volunteer.

Our meetings are:

Mondays 7 PM in Kennedy 261
Any ideas that aren't seen here, are welcome!

We understand that it is a busy time for everyone, you are welcome to submit works in progress or projects that you've been working on this or last semester--or anytime you've been at MassArt. Please keep us in mind for next school year.

STAFF

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Gordon Feng, Photography, '18
Eva Lee, Painting, '15
Erik Nohalty, MFA BLR Program, '16

GOOD GRUB

Kennedy Cafe	Mondays-Thursdays	7:30am-8:30pm
	Fridays	7:30am-6:30pm
	Saturdays & Sundays	10am-6:30pm
Spoon Cafe	Mondays-Fridays	11am-2pm and 5-7pm
	Saturdays & Sundays	Closed
Beatty Cafe	Mondays-Thursdays	7am-8pm
	Fridays	7am-3pm
	Saturdays & Sundays	Closed
C-Store	Mondays-Fridays	11am-11pm
	Saturdays & Sundays	2pm-11pm
Peet's Coffee and Tea	Mondays & Thursdays	7am-8:30pm
	Fridays	7am-6pm
	Saturdays	8am-3pm
	Sundays	Closed
Il Mondo's	Everyday	10:30am-1am
Penguin Pizza	Delivery Hours:	11am-2pm & 4pm-10pm
	Monday-Friday	
	Saturday & Sunday	12pm-10pm

CLUBS AND MEETINGS

Game Design Club	Monday 7-8 PM Tower 310
Dance Team	Monday 8 PM Tower 1102
The Well	Monday and Thursday 7 PM Kennedy 260
Center of Vision	Monday 7-8 PM Kennedy 261
MassArt Poetry Alliance	Tuesday 7-7:30 PM Kennedy 260
Student Government Association	Wednesday 1:30-2:45 PM Kennedy 280 A and B
Artist of Color Union	Thursday 7:30 PM Kennedy 260
Strategic Games Guild	Friday 5-8 PM Kennedy 280A
Costume Design Club	Like them on facebook
Tabletop Cardboard Club	Tuesday 7 PM South 304
Competitive Gaming Club	Tuesday and Friday 7-10 PM East Film Screening Room 1
Restore	Monday: 11 AM-8 PM Tuesday: 9 AM-12 PM and 2:30-9 PM Wednesday: 10 AM-8 PM Thursday: 12-7:30 PM Friday: 11 AM-6 PM

EVENTS

Transient Vessels	Pozen Center, North Building	Sat, 4/25 12pm-5pm
Japan Festival Boston	Boston Commons	Sun, 4/26 10am-5pm
Run of the Charles: Canoe and Kayak Race	Various points from Dedham to Brighton http://www.crwa.org/run-of-the-charles	Sun, 4/26 9am-4 pm
Vegetarian Festival	DCU Center, 50 Foster St Worcester	11am-5pm

Harvard Arts First Festival Harvard University, Cambridge 4/30-5/3